



# MEMBERS EXCHANGE

Publication of the American Medallic Sculpture Association  
Web site: <http://www.amsamedals.org> ~ email: [info@amsamedals.org](mailto:info@amsamedals.org)

FALL 2012

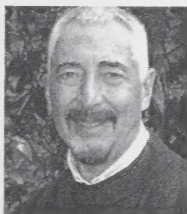
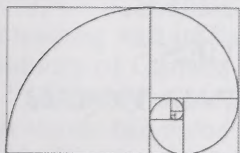
## THE NEXT GENERATION:

*LONDON TEENS  
LEARN BASICS OF  
METAL CASTING,  
MEDAL MAKING  
PAGE 4*



## THE FOUNDRY PROJECT

*Inside:*



*Del Newbigging*

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# AMERICAN MEDALLIC SCULPTURE ASSOCIATION

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The AMSA newsletter, "Members Exchange," is published quarterly and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. All submissions will be edited for style and content; however, it is not possible to verify every submitted statement as fact. Authors are responsible for verifying content; stating the source, whether necessary for that printed story or not, helps establish authority in research. When needed, editorial support offered to all contributors with the entire story process: research, writing, editing, rewrites and more. High-resolution black and white photographs of medallic sculpture shot against a neutral background are appreciated. Include all necessary details: who, what, where, when, why, how much. Dimensions of medals essential. *Photos of artists at work are needed!* E-mail Andrew Perala, aperala@aol.com, for specific suggestions on how best to showcase your work.

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## AMSA'S ADVERTISING POLICY

### WE ARE ACCEPTING ADS

### IN THE *MEMBERS EXCHANGE* NEWSLETTER!!

EACH AMSA MEMBER GETS ONE FREE "1 INCH" AD PER YEAR; THEN,  
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# ON ART AND ARTISTRY, AND A SAD NOTE

There's nothing like a FIDEM convention to create a stir in the hearts and minds of medallic enthusiasts here and abroad. Congratulations to our American delegates Mashiko and Jeanne Stevens-Sollman for all their time and effort.

And congratulations to Jim Licaretz for creating a truly unique & innovative medal for the USA Delegation. That energy continues in the anticipation for the AMSA show at the Bellevue Museum in October. A "Thank You" to our indefatigable vice-president Anne-Lise Deering for making this show a reality.

A very sad note was the passing of our Dear friend and colleague Del Newbigging. The world has lost a true champion of medallic art. He was the founder, director and first president of MASC, the Medallic Art Society of Canada. Del was also a longtime member of AMSA and an inspiration to many of us.

Congratulations to Don Everhart for creating a stunning and expertly rendered medallic portrait of Constantine

Brumidi, painter of the Capital Rotunda Dome in Washington, D.C.

Congratulations also to Jeanne Stevens-Sollman (past AMSA president) who has been chosen to serve on the CCAC.

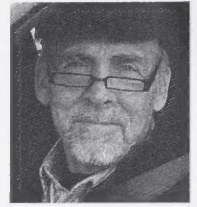
We now have three of our members on this committee dedicated to guide

American coinage. The others are Heidi Wastweet, our Vice president and Donald Scarinci.

As for internal activities, we have chosen a web site designer to create the new AMSA web site. Soon we will have a beautiful, well-connected site.

I'll look forward to seeing you at our show in the Bellevue Museum in October.

All best regards and warm wishes,  
Eugene Daub



## *President's Letter*

## *In memoriam: Del Newbigging*

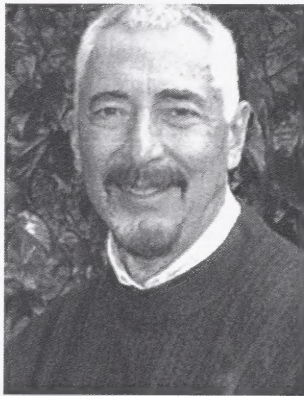
Del Newbigging, an AMSA member and founder of the Medallic Art Society of Canada, passed away on August 23, 2012, after a battle with cancer.

Del, age 76, died with his family at his bedside at Toronto's Princess Margaret Hospital. He leaves behind his spouse

John Carolan, daughter Martha (Debbie) and son Joey (Andrea), his beloved grandchildren Owen and Simon, as well as siblings and nieces and nephews.

Del taught Visual Arts for 35 years before "retiring" to a studio and work schedule filled with sculptures, medals and was instrumental in the founding and initial running of the Medallic Arts Society of Canada (MASC).

"I like my medals to have a message," Del wrote on his website ([www.delnewbigging.com](http://www.delnewbigging.com)). "Medals are a small art object in your hand but



*Del Newbigging 1934-2012*



"*Intrigue at the Masked Ball*" by Del Newbigging asks the question "While the Queen governs her estate, plots are hatching behind the throne. Is the crown about to be toppled?"

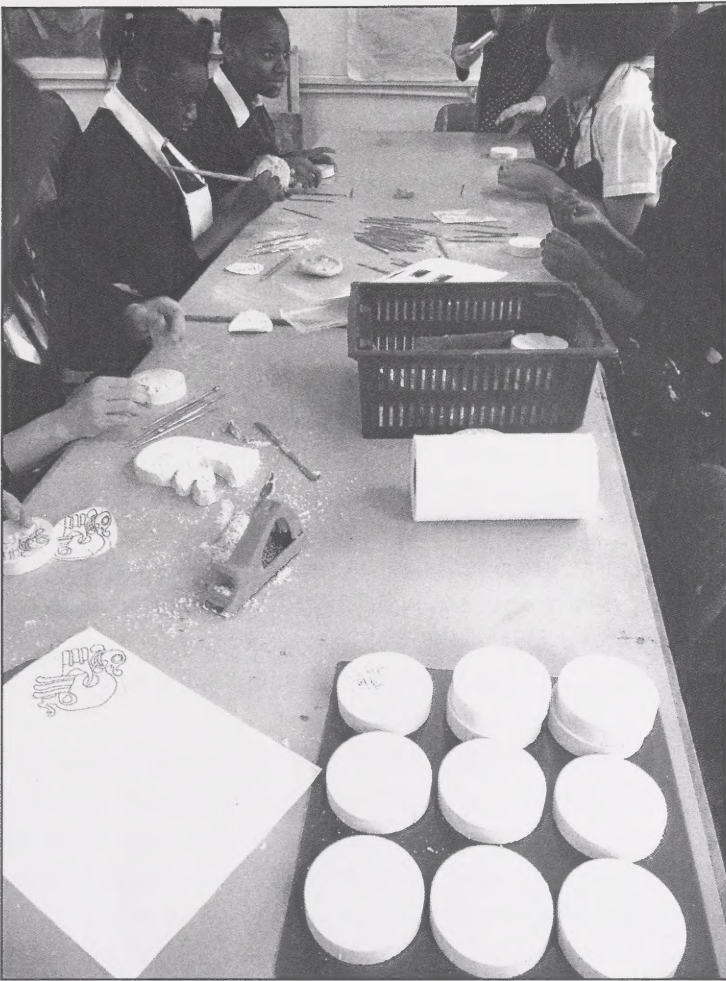
because they can be caressed your hand they can be the source of intimate messages or they can shout your anger at the situation of the world."

A celebration of life for Del Newbigging was held Saturday, Sept. 29, 2012, at the Mount Pleasant Visitation Centre in Toronto on what would have been his 77th birthday. Φ



# LONDON'S FOUNDRY PROJECT FOR YOUTH

STORY AND PHOTOGRAPHS BY  
DANUTA SOLOWIEJ



**I**n 2008 Irene Gunston was approached by the Worshipful Company of Founders and the City of London Festival educational team to set up a Foundry Project in a London secondary school as part of the festival's educational outreach program.

Her suggestion to introduce students to foundry craft through medals was welcomed at which stage I was invited to join the team.

The City of London Festival has been established since 1962 and has a long tradition of providing entertainment in the midsummer weeks to all those whose paths cross the City. The activities are abundant and range from music, theatre, dance, walks and art exhibitions to the surreal like Street Pianos (literally) or the setting up of bee hives in the Square Mile.

The festival celebrates cultural and commercial links between the City and historic overseas partners. Each year has its unique theme and focus.

For example, in 2011, attention was on northern connections, while this year's topic was the Portuguese-speaking world, always rich material for

students to base their medals on.

Students taking part in the Foundry Project are between 15 and 16 years old, studying Art for their GCSE (General Certificate of Secondary Education). Ten double-art lessons are taken over by the project.

So far, the project has been held primarily at the City of London Academy in Southwark, with the Skinners' Company's School for Girls participating in 2009, pictured above. Group sizes vary, the ideal being 10 or less students but every year somehow the whole class ends up involved.

Prior to the project a "hands on" session with the art department takes place and is of tremendous help to insure smooth running throughout. Although, on the whole, teachers are familiar with the techniques involved they are not familiar with the sequence.

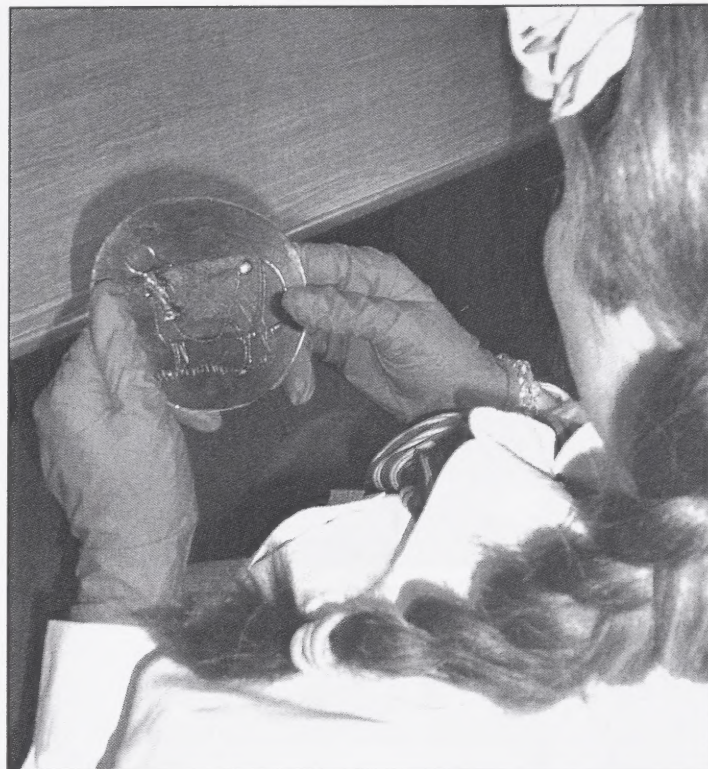
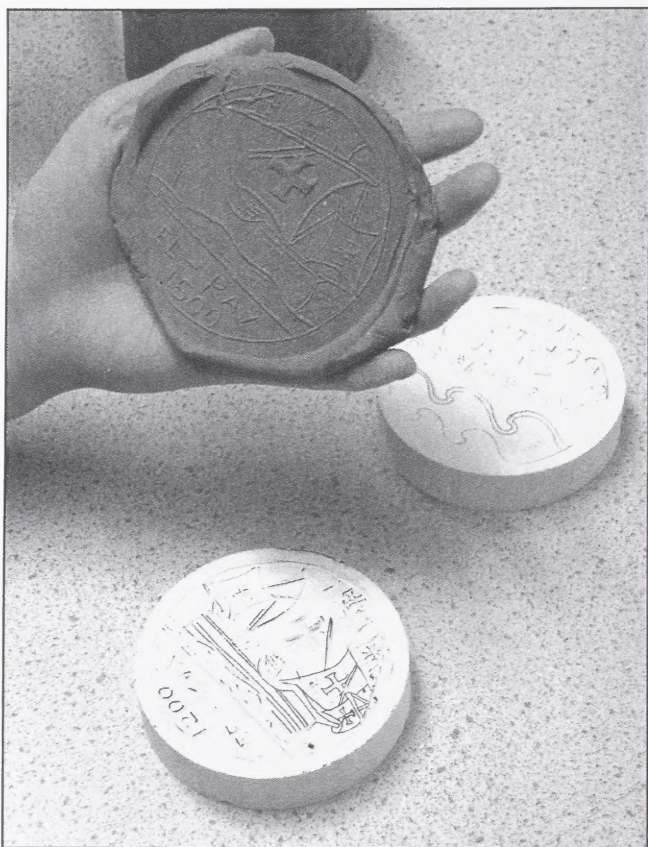
It is also a good opportunity to become acquainted as there will not be time during the sessions. In order to complete the project to a high standard and on time lessons have to run like clockwork.

The first session is spent on introductions - the patrons, the sponsors, festival theme, project structure

*Continued*



# STUDENTS VISIT BRITISH MUSEUM'S MEDAL COLLECTION



*All Photographs in this article courtesy the author, Danuta Solowiej*

*From the design phase, above left, to a hands-on examination of medals from the British Museum's vast collection, London students in Danuta Solowiej's Foundry Project get first-hand experiences in the art and craft of the medallic arts. For many students, the Foundry Project marks not only their first foray into a collective arts project, but also a trip inside the previously foreboding British Museum.*

*Continued*

and time table. It is a lot to take in but as long as it is divided into short installments the group remains focused.

Without exception, every year students enjoy the introduction from Andrew Gillett, the clerk of the Founders Company, who in a brief yet captivating way relates the history of the foundry craft and trade as well as the school's links with the City through the patronage of the livery companies.

The introduction given by the festival educational team, either Ruth Oakley or Corinne Bass sets the scene, their passion and commitment are contagious.

It is wonderfully refreshing how eager students are to start work. Apart from school's sports medals they have never come across any contemporary or art medals.

They are fascinated by the size, weight, techniques and most of all the variety of forms and narratives that can be achieved on such a small scale.

I always bring a selection of medals for them to handle as pictures can never fully convey the tactile aspect of the medal. Initial confusion of medals with coins is short lived.

The following sessions are spent on research and design. Students need some guidance and assistance as school libraries do not necessarily have books on the subject in focus and certainly nothing on medals. Some of the books are purchased, others are borrowed from friends, local libraries are also a good source.

Students are encouraged to visit BAMS, FIDEM, British Museum or any other relevant web sites. The Internet has become the preferred tool of research as it delivers instant "bite size" answers.

But I am keen on keeping up the old fashioned way of finding things out by turning pages while screening for relevant information and inspiration. I also research and prepare my own slide show on the theme, and teachers often put together concise hand outs.

*Continued*



# ROYAL COLLEGE OF ART FOUNDRY A HOT LABORATORY



*A visit to London's Royal College of Art foundry gives teenage students the opportunity to first-hand and up close the steps needed, and safety precautions required, to smelt and pour molten metal into cast medals. Below, molten metal is poured into sand molds..*

*Continued*

Throughout the project students are requested to keep a portfolio showing step-by-step their progress from research to design and the finished medal.

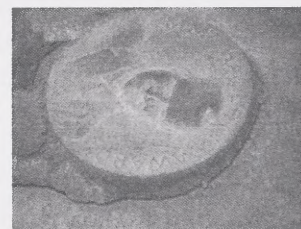
They all grasp the concept of a medal instantly and enjoy designing the two sided object. Some are disappointed that after seeing a variety of medals we are limited to an eight-centimeter non-negotiable, circle but it is a comfortable, tried and tested size to work with, being uniform is easy to supply and supervise under the school circumstances.

Once the selection is made the designs are transferred from paper to plaster discs. The design is carved intaglio (and "back to front") and progress is checked at frequent intervals by pressing plasticine into plaster.

We started with basic, sometimes improvised tools like large nails but as the designs were getting more sophisticated the decision was made to invest in proper modeling tools. The increase in quality was instant and gratifying.

Three sessions are spent engraving plaster discs at the end of which wax casts are taken from the plasters; obverse and reverse sides are joined and delivered to the foundry. Great care has to be taken at this stages that the sides are joined the right way up and, indeed, that both belong to the same person.

One year there was a pair of students who insisted on collaboration and as there was no reason to object,



two casts were taken.

While waxes are being cast, over the Spring holiday, two educational visits are planned - one to the British Museum's Department of Coins and Medals and one to the foundry.

Surprisingly none of the students recalled visiting the British Museum before although they all live in London and the museum is free of charge.

It seems that the place which for me is a treasure trove of inspiration and a major point of reference is for them somehow synonymous with dullness, stuffiness and boredom.

It is very rewarding to witness the change in their attitude - the museum is a lively places full of visitors and the people who work there are passionate about

*Continued*



# FOR MANY, PROJECT IS FIRST MEDALLIC ART FORAY



*In the final session, students gather together and share perspectives on their medals, and the processes they learned to create these enduring works of art. The project culminates with the exhibition at London's prestigious Guildhall Art Gallery.*

*Continued*

their jobs, the objects are displayed in an exciting way and labeled with an appropriate amount of information.

By the time we reach the Department of Coins and Medals they are won over. The visit is a delight.

They can see and handle coins from the period we are focusing on as well as contemporary medals.

The educational team and a curator are at hand to tell the stories behind the objects and to answer any question they might have.

The most common questions? How much is it worth, is it really gold and do we really have to wear gloves to handle contemporary medals? Students often

spend the rest of the day at the museum, drawing and studying the collection or just "chilling out" in the courtyard, the best place for a packed lunch.

The foundry visit is always greatly anticipated. At times when it was not possible to take students out of school, because of the health and safety related paperwork, I took my little foundry to school.

The advantage of using clay bond sand moulds is that they can be filled with molten metal immediately after assembling.

Although I have been sand casting for some time

*Continued*



# PROJECT STUDENTS DESIGN PRESTIGIOUS AWARD

*Continued*

it still amazes me that such fragile medium can hold the shape while bronze is poured at 1,200 degrees Celsius. Students agree.

The sand is familiar to all as everyone has memories of building sand castles but melting metal adds a new twist.

We were fortunate that the casting could be done indoors at the school's Design Technology department as only two kilograms are melted, regardless of this small amount the principals are the same.

As Irene is now managing the Royal College of Art foundry and is a wizard with the paperwork the school groups are now taken there for the introduction to bronze casting. This is also where their medals are cast and if the timing is in our favor students can see their own medals being poured.

This is also an opportunity to visit the sculpture studios and there are often RCA students at hand to give a talk on their work. Time will tell how many carrier choices were inspired.

When casting is complete medals are taken to school for finishing. Most of the sprue is removed by the foundry and only a little surplus of metal is left, just to give them a taste of metalwork.

Attitudes to filing vary but sanding is always carried out diligently. Similarly the foundry carries out most of the chasing with little blemishes left for students to have a go at. If there is a spare member of staff to supervise the polishing wheel queue forms quickly.

I am not surprised that they want metal to shine but in most cases they agree that a light layer of liver of sulphur rubbed down draws up the details and subtleties of their design.

There is no right or wrong when it comes to finishing - often letter punches are used, sometimes gold leaf, colored wax or even nail varnish. Once the finishing and patination is done a protective layer of wax is applied, on some occasions more than liberally.

At this stage students are asked to write a short



*Every year two designs are chosen and developed into the City of London Festival Arts Award. Above, the 2009 winning designs by Owolabi Mafe, left, and Trisha McDonald at right.*

statement about their experience. Some are puzzled as they have to judge for themselves what information is relevant. I think of it as a useful experience as they have to apply discipline and structure of their own choosing. It is also a good indication of what works and what does not as constructive criticism is encouraged. So far the statements confirm students' enthusiasm for the project.

The project culminates with the exhibition at the prestigious Guildhall Art Gallery. The event is shared with jewellery projects that run concurrently.

There is plenty of time to enjoy drinks and canapes and to explore The Guildhall's rich collection and a little known gem, hidden in the basement - the spectacularly preserved remains of a Roman amphitheater.

Every year two designs are chosen and developed into the Festival Arts Award Medal. This is presented at the private view by the festival director, Ian Ritchie, to students demonstrating outstanding initiative in each of the festival's educational projects with runners up receiving a Certificate of Commendation.

To make this award more personal and celebratory the recipient's name is engraved on the medal.

After the exhibition medals are returned to schools where they form part of the students' GCSE course work.

For some, completing this project means that they achieve a higher mark than their predicted grade. After exams, medals are handed over to students to keep and enjoy, which they do, with great pride and uninhibited joy. Φ

*Please see examples of Foundry Project medallic art on next page.*



# YOUNG MEDALLIC ARTISTS EXPLORE, CREATE, LEARN

*Continued*

EMILY FOSTER, 2010



SHALIM AHMED, 2010

KEVIN JIMENEZ 2008





# FIDEM XXXII 2012:

*GLASGOW VENUE  
ATTRACTS FEWER  
THAN TAMPERE;  
BUT EVENTS WERE  
VERY PRODUCTIVE*

BY MASHIKO

*The USA delegation FIDEM XXXII was designed, sculpted and cast in clear resin by AMSA member Jim Licaretz. The medal was a hit with attendees.*



The 2012 FIDEM XXXII Congress took place at the University of Glasgow, and was organized by the Hunter Coin Cabinet of the Hunterian Museum. The Hunterian Museum - built in a Gothic style - is the oldest public museum in Scotland.

All of the Congress meetings and lectures were held in the Museum.

There were 103 registered attendances. Fifteen attendants were USA members, plus two members' families. Attendance was smaller than the last Tampere Congress. Hard economic situations along with the expense of higher congress fees were an obvious discouragement for people.

AMSA members James MaloneBeach, Dr. Ira Rezak, and USA Vice-Delegate Jeanne Stevens-Sollman were among the speakers at the FIDEM XXXII Glasgow Congress.

One of the big new items at the Congress was the awarding of an attendance-scholarship to 11 emerging artists.

This was the first such occurrence in FIDEM history. Lindsey Fisher of Michigan was one of these recipients. One of the British scholarship

recipients, Kate Ive, received the Cuhaj Emerging Artist Award.

This award has been sponsored by USA member George Cuhaj since the 2004 Seixal, Portugal Congress, and has been very encouraging to young artists.

On the eve of the opening of the General Assembly, the USA Delegation hosted a reception for our attending members, to which all international delegates and FIDEM executive members were invited.

These attendees were presented with the USA Delegation medal, which was created for this congress by artist and member, Jim Licaretz.

Since 1983 the XIX Florence Congress, the USA has commissioned a Delegation Medal to as a form of celebration. For the past several congresses, the commissioned artist has been selected through an open competition among the USA members.

The 2012 medal was cast in translucent resin, in which each side is visible through the other. The work was very well received.

*Continued*



# MORE THAN 100 DELEGATES ATTEND FIDEM XXXII

*Continued*

Unfortunately, there were several disappointed international vice-delegates who were in attendance but could not receive the medal.

At the closing banquet, I was told by numerous people that our reception was the best party at this congress. This was in no small part due to the beautiful reception location in the Cloisters, which was reserved for us by The Hunterian Museum. While the weather was terrible with heavy rain and cold temperatures, there was enough wine, finger food, and warm company for a 2-hour reception.

The cost was £550, which was under our budget of \$1,000. I truly wish every member of the FIDEM USA delegation could have attended the reception, and, of course, the congress.

Truly, thank you to all the FIDEM USA members. Your understanding in contributing \$9 in the 2012 USA-specific membership dues will allow us to continue to celebrate the American medal culture with the international medal community.

During the party, Inês Ferreira, FIDEM Treasurer, thanked the USA Delegation for the strength of its membership.

At the closing assembly, new the Executive Committee members were elected. Cory Gilliland has stepped down as one of the FIDEM Vice Presidents of the Executive Committee – a position she has held since 2007 - and will now serve as a member of the Consulting Committee.

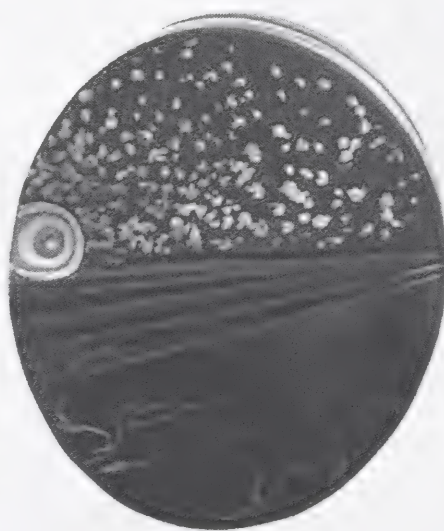
In 1987, Gilliland was first appointed to be FIDEM USA Vice Delegate by Dr. Alan Stahl, after which she was USA Delegate from 2000-2007. Her leadership and organization of FIDEM USA has been monumental. Thank you for all your work, Cory. Professor Bogomil Nikolov has been searching for a host sponsor for the 2014 Bulgaria Congress. As soon as I receive a formal announcement, I will let you know. ☺



*Ivanka Mincheva,  
Attempted Portrait  
2011, 60x70 mm,  
porcelain glass*



*Elaine Swenson, Sleep Tight,  
100x150 mm, bronze*



*Mashiko Nakashima Aurora II  
2011 57mm x 47mm x 5mm  
Urushi engraving*

>>>> More AMSA members and FIDEM XXXII art on next page.



# U.S. DELEGATION ENJOYS GLASGOW EVENTS



*Members of the U.S. delegation to FIDEM XXXII in Glasgow included, from left: George Cuhaj, Marie Jean Lederman, Lindley Briggs, Mashiko, James MaloneBeach, Camille Rendal behind Jeanne Stevens-Sollman, Ira Rezak, Linda McVay, Cory Gilliland, Anne-Lise Deering and Tom Gilliland.*



*Jeanne Stevens Sollman,  
Auroras Children, 2011,  
170mm x 170mm x 18mm, bronze*



*Janet Indick,  
Auroras Bed 2011 76mm x 51mm x  
6mm Crushed aluminum, brass coin*



*Yefkin Megherian  
Lady Aurora 2011  
95mm x 90mm*



# MASHIKO WINS ANA'S 2012 MEDALLIC ART AWARD

A keenly developed personal sense of sculpture's essential elements does not occur overnight.

Nor do the skills pop automatically into an artist's muscle memory.

Yet when the indefinable creative spark ignites time spent working, objects of extraordinary, yet subtle power speak.

Such artistry and skill mark the career of AMSA member Mashiko.

Recognition of her long-practiced artistry in creating medallic sculptures has earned Mashiko Nakashima the American Numismatic Association's 2012 *Numismatic Art Award for Excellence in Medallic Sculpture*.

The singular honor, granted only to one artist per year, recognizes decades of creative work by Mashiko. The founder and director of Medialia/Rack and Hammer Gallery in downtown Manhattan was presented the honor at the ANA "World's Fair of Money" convention in Philadelphia in August.

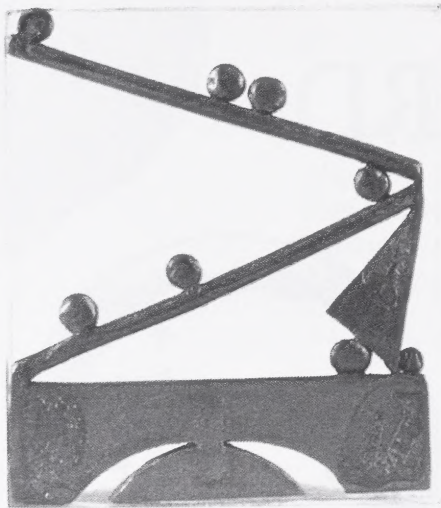
"I am honored to receive the ANA Numismatic Art Award for Excellence in Medallic Sculpture and to be recognized by the medallic art community," Mashiko said to *Members Exchange*.

"I am fascinated by this art format. I will continue promoting medallic art to the fine art world, as well as express my thoughts in the format. This recognition encourages me to continue what I have been doing in medallic art."

In presenting the honor, the ANA noted that Mashiko was born in Tailien City, Manchuria, but grew up in Kyoto, Japan, where she studied painting under the influential artist Kazuo Tsuboi.

In 1962 Mashiko moved to the United States. She studied at the Brooklyn Museum Art School, and began carving in wood and then stone. She left oils behind and pursued silk-screen printing and pen drawings. A childhood passion for writing grew into creating book art.

Since 1964, Mashiko has lived in New York City, where she exhibits sculpture, prints, book art and



Mashiko's medallic art "A City" (2001), left, and "Commemorating the 70th Birthday of Mr. David Simpson" (2008). "Collecting medal art becomes more personal than other art forms because of its **distinctly intimate tactile quality**," Mashiko says. "Because of this intimacy, the artist must be trained in both bas and high relief to ... transpose ideas with technical proficiency."

medals. She has received numerous awards. Among her commissions are stone sculptures, art medals, silk-screen prints and magazine illustrations, executed for clients including the U.S. Mint, the Cincinnati Art Museum, The British Museum, the National Museum of Taiwan, City of Hamburg, Kyoto City Hall and the American Numismatic Society.

Her list of accomplishments is much longer, of course. Her own reflections on the meaning of art are deeply philosophical. This is evident throughout her oeuvre, and in particular, in her sculpture. "Sculpture is a three-dimensional experience where one can walk around an object and engage in a tactile experience," she said. "No matter how it is done, it is tangible."

The size constraints of medallic art also follow this aesthetic of sculpture, yet expand it from additional challenges in perception and execution.

"Medal art joins both the two- and three-dimensional worlds as one unique visual, tactile form. My daughter likes to call it a 'tactile narrative'."

Medals with obverse and reverse surfaces allow "a more complex content. (Medals) are small enough to be appreciated in the hand, *as if one is holding the entire idea of the artist*." (Ed. Note: Italics added).

Mashiko also is a Master Lecturer at The University of the Arts, Philadelphia, where she teaches stone carving and medallic sculpture. Currently, she is a U.S. delegate to the Fédération Internationale de la Médaille (FIDEM). Φ

By Andrew Perala



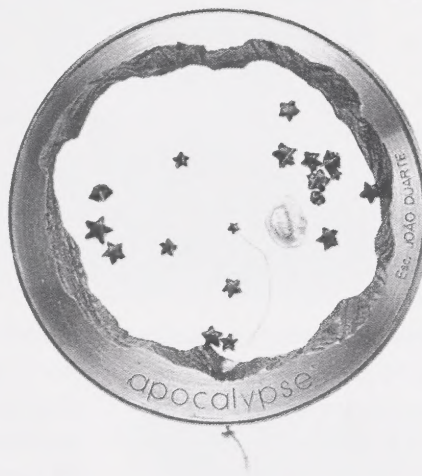
# DUARTE WINS ANS SALTUS AWARD

João Duarte received the distinguished *J. Sanford Saltus Award for Distinguished Achievement in the Art of the Medal* at the July 2012 Art Medal Congress of FIDEM in Glasgow.

The award from the American Numismatic Society honors a single medallic artist from the global community; Duarte, age 58, officially won the award in 2011.

Born in Lisbon, Portugal, Duarte is a professor of sculpture and medals at the Faculty of Fine Arts of Lisbon as well as the director of the Dept. for Research and Studies *Volte-Face - Contemporary Medals*. Duarte is a graduate of the School of Fine Arts of Lisbon.

FIDEM honored Duarte for "his work with FIDEM, archives in Lisbon and his work to promote the art of the medal to students and young artists in Portugal."



João Duarte, above right; honored at FIDEM XXXII in Glasgow with the ANS *J. Saltus* award. Above: "Apocalypse" (2008), 90mm, bronze and acrylic; Top: "45th Anniversary Victory Over Fascists" (2008-Obv) 90mm Bronze Acrylic.

## ART ELLIS EARNS 1812 MEDAL COMMISSION

Art Ellis has won a competition cosponsored by the Medallic Art Society of Canada (MASC) for a medal honoring a key battle in the War of 1812.

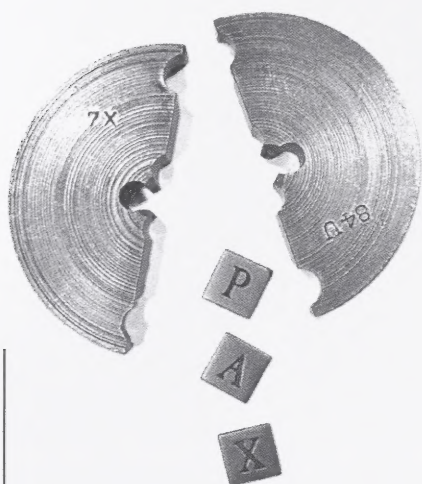
The Canadian medallic artist, who resides in St. Catharines, Ontario, had his design selected from among some three dozen competitors. His medal design was revealed in June at an event attended by Canada's Governor General David Johnston. The medal search was cosponsored by MASC and the Niagara 1812 Legacy Council. The obverse of the medal portrays a scene from the Battle of Queenston Heights. The reverse depicts the joined flags of Canada and the United States, with twin outward-facing contemporary cannon.



Honoring two centuries of peace between neighboring countries that share the world's longest unguarded border, the "Battle of Queenston Heights" reflects the first major battle in the War of 1812, when both Canada and the United States were on opposite sides of a major war between the U.S. and England; British forces won the battle.

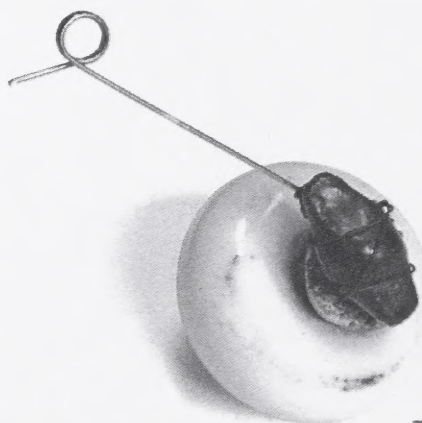


# Recent medals on exhibit at Medialia Gallery



*Polly Purvis, Pax 2012*  
19th century steel die form, enamel  
paint, steel letters, unique  
110 x 90 mm / approx.

*Heidi Wastweet*  
*Hear you 2010*  
cast bronze  
edition: 40  
87mm x 13 mm



*Marion Held*  
*Spring 2011*  
porcelain stoneware  
steel bronze unique  
89 x 201 x 63 mm

## Everhart's Brumidi medal unveiled in D.C.

AMSA member and United States Mint Sculptor-Engraver Don Everhart attended the official (and wryly stated U.S. Mint press release) posthumous presentation of the gold Constantino Brumidi medal in the U.S. Capitol Building on July 11, 2012.

Brumidi (1805 to 1880) was the designers of murals in the U.S. Capitol, including those in the Senate Reception Room, the President's Room and the eye of the of Capitol Dome, his iconic masterpiece "The Apotheosis of Washington."

Copies of the Congressional Gold Medal are available at the U.S. Mint website, [www.usmint.gov/catalog](http://www.usmint.gov/catalog), or by telephone, 1-888-321-6468. Everhart designed and sculpted both the medal's obverse, shown above, and the medal's reverse, which features a scene from the Capitol Dome's "Apotheosis" mural.



*Image courtesy U.S. Mint*  
*The front of the Constantino Brumidi Congressional Gold Medal designed and sculpted by Don Everhart.*



# LUSITANIA PROJECT CALL FOR MEDAL DESIGNS

An organization called LusitaniaMedal.com has asked for designs for a medal commemorating the 1915 sinking of the passenger line *Lusitania*. Greg Burns issued the request to coincide with the release of his book documenting medals related to the sinking, *Commemoration of Death - The Lusitania Murders*.

Burns is editor of *The California Numismatist*, the award-winning joint publication of the California State Numismatic Association (CSNA) and the Numismatic Association of Southern California (NASC). He has been a collector for 35 years, with particular interests in medals related to the Lusitania as well as Canadian tokens and colonials.

The medallic sculptor Karl Goetz (1875 to 1950) first issued a medal commemorating the Lusitania sinking. Numerous reproduction exist (look for pumpkin-shaped head on skull of Death selling tickets to discern the reproductions).

Burns states his goal is to have a "tangible product available for the 100th anniversary in 2015." For a full list of the details, contact Burns at [www.LusitaniaMedal.com](http://www.LusitaniaMedal.com).



*Death selling tickets on Karl Goetz' original Lusitania medal, above, and top, the "pumpkin-headed" Death selling tickets common on the many reproductions produced in Great Britain and the U.S.*

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